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GLORIA IN PROFUNDIS

(Chorus from an Unfinished Play)

There has fallen on earth for a token
A god too great for the sky.
He has burst out of all things and broken
The bounds of eternity:
Into time and the terminal land
He has strayed like a thief or a lover,
For the wine of the world brims over,
Its splendour is spilt on the sand.

Who is proud when the heavens are humble,
Who mounts if the mountains fall,
If the fixed suns topple and tumble
And a deluge of love drown all —
Who rears up his head for a crown,
Who holds up his will for a warrant,
Who strives with the starry torrent
When all that is good goes down?

For in dread of such falling and failing
The Fallen Angels fell
Inverted in insolence, scaling
The hanging mountain of hell:
But unmeasured of plummet and rod
Too deep for their sight to scan,
Outrushing the fall of man
Is the height of the fall of God.

Glory to God in the Lowest
The spout of the stars in spate —
Where the thunderbolt thinks to be slowest
And the lightning fears to be late:
As men dive for a sunken gem
Pursuing, we hunt and hound it,
The fallen star that has found it
In the cavern of Bethlehem.

G. K. Chesterton

UNDERSTANDING CHILDREN'S CREATIVE EXPRESSION

Convinced that a child's creative expression during specific stages in his mental and emotional growth can only be understood and appreciated if the general causal interrelationship between creation and growth be understood, Dr. Lowenfeld clearly traces the stages which characterize the creative expression of children.

By Viktor Lowenfeld

The over-emphasis on mere learning — that is, on intellectual growth — in our educational system is partly responsible for the gap between our scientific and our social and spiritual achievements in this world of today.

The trend to emphasize that phase of learning which deals with the intellect as the most important part of a child's growth and development, has led to a high degree of specialization and to a neglect of those aspects of growth which are responsible for a well-balanced and integrated human being who lives coöperatively in his society.

In a well-balanced educational system, the development of the whole individual is stressed and all aspects of his growth — emotional, intellectual, physical, perceptual, social and spiritual, aesthetic and creative — are equally significant. Individual differences consist mainly in a different distribution of these aspects or components, all of which are present in every individual.

In the intellectually minded child, intellectual growth may be more developed than the rest, while a child who is sensitive in using his sensory experiences — such as his eyes for observation and not just for seeing, his ears for listening and not just for hearing, his hands for feeling and not just for touching — may excel in perceptual growth. A child who is free and uninhibited may be emotionally well-developed; yet his emotional freedom is of little help if his other faculties are not growing apace. If he cannot use his freedom, it may turn into chaos.

It is extremely important that all aspects of growth be closely interwoven in an education which aims to develop the whole individual and not only one part of him. Since all the aspects of growth are not only present in any artistic experience but are closely integrated in it, the contribution of creative expression to our educational system appears to be very vital indeed.

It is commonly agreed that the most important influences on individuals occur in childhood. Psychologists even say that the most decisive years are those of *early* childhood. If we want to build a solid foundation of an education which meets the total needs of the individual child, then we cannot begin early enough to recognize that an education in making patterns in which the individual has no opportunity to express himself, is an education which ultimately results in the disregard of the individual and of our spiritual and democratic principles.

On a recent visit to one of our elementary classrooms, I found myself surrounded by patterns of Easter bunnies and Easter eggs made by the children and hanging on the walls of the classroom. When I asked one of the children which one of the drawings was his, he answered innocently that he did not know. Neither could the teacher distinguish one from the other. One little girl finally pointed out one rabbit as hers and said she could tell because she remembered her finger was dirty and had left a spot on the paper.

Such regimentation of human beings with a disregard for individual differences

is not only in complete contradiction to our spiritual beliefs but also to our democratic principles. Yet we know how easily children can become conditioned to the use of patterns, coloring books and tracing methods. By using them, a child soon becomes dependent — in his thinking and his imagination — on given patterns, and loses confidence in his own abilities. His total growth in all its aspects becomes completely subordinated to the adult pattern of an imitative task for making a finished product.

In true education, the process of any art is of greater importance than the student's finished products. Although it would be difficult to separate one from the other, what working artistically does to the child is more significant educationally than the work he produces.

In order to evaluate and understand the rôle of artistic experiences in the total growth of the child, it seems necessary, therefore, to analyze the significance of the different aspects of growth in a creative experience on the one hand, and trace the developmental stages of growth on the other.

1. ASPECTS OF GROWTH

Emotional Growth. The emotional release given by a creative work to its creator is usually in direct relationship to the degree and intensity with which he identifies himself with his work. Neither the degree nor the intensity is measurable, yet their effects can be clearly recognized in children's drawings. Usually four steps can be recognized in the degree and intensity of a child's self-identification with his drawings, in the degree of his emotional release.

1. *Stereotyped Repetitions.* The child's drawings are all the same. They show no deviations or variations and indicate the individual's inability to adjust to new situations.

2. *Pure Objective Reports.* In them the child excludes his personal participation by generalizing about the world which surrounds him; all trees are alike, all houses are alike, etc.

3. *Occasional Inclusion of Oneself.* The child has developed schemata which are alike, yet, when a new experience is strong enough, he departs from them. This is usually seen in his trend to characterize and distinguish the meaningful object from the less meaningful one.

4. *Inclusion of One's Own Experiences.* This is what is properly called self-expression. The child expresses his own experiences with *his* own means according to *his* own level of development. He identifies himself closely with his creative work and adjusts himself easily to accidental situations which may arise as he works with different materials and media.

Thus, the emotionally stable child is characterized by the ease and flexibility with which he can identify himself with his own world of experiences as he translates them in his drawings. Certainly, this is one of the most important goals of education in the arts.

Intellectual Growth. A child's intellectual growth is usually seen in his growing awareness of himself and his environment. The details which he includes in his drawings are usually indicative of this alertness, unless he is emotionally inhibited from expressing them. The knowledge which is actively at the child's disposal while he is drawing is reflected in the drawing itself. His drawings can thus indicate his intellectual level.

A child's active knowledge changes with his mental development. Yet, in children of the same mental ages, a great variation in active knowledge can be noticed. Under normal conditions, this indicates a difference in intellectual comprehension. A child of five who, when drawing a man, is aware only of his head and legs, is intellectually inferior to a child of the same age who also includes the body and features. "Details," however, refer to different attributes at different age levels, just as interests and

developmental characteristics differ.

In the lower stages, "details" refer strictly to subject matter. A drawing full of subject matter details comes from a child with high intellectual awareness. As a child grows, "details" will have a different meaning to him. "Details" may now refer to a greater differentiation in color and a more detailed account of size and space relationships, or a detailed recognition of social issues. It is well to remember that such distinctions are invalid on the conscious level of artistic production and strictly refer to the unconscious mode of the child's artistic expression.

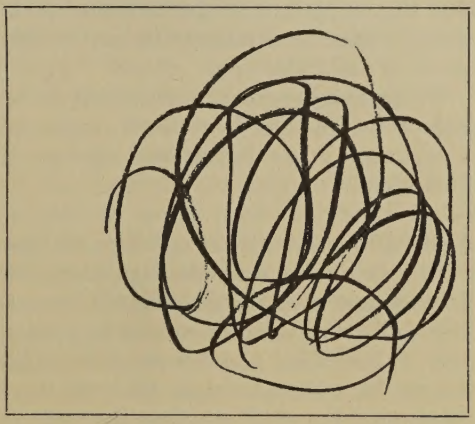
In general, we possess two types of knowledge: the active and the passive. Active knowledge is the knowledge we have and use. Passive knowledge is the knowledge which we have but which is not at our ready disposal for use. For example, we know more words than we use in our daily vocabulary. Our passive vocabulary is much greater than our active vocabulary, that is, than the words we use all the time. A child draws only what actively engages him. A good motivation by the teacher brings the children's passive knowledge into action. This is true not only for the arts, but for education in general.

For the development of a healthy personality, it is of utmost significance that a proper balance be kept between emotional and intellectual growth.

Physical Growth. Physical growth is seen in a child's creative work in the visual and motor coördination by which he guides his line, controls his body, and acquires his skills.

In the beginning, the mere coördination of bodily motions with the marks on the paper, as seen in "scribblings," will be indicative of the child's physical growth from a state of passive uncontrolled motions to a level of coördinated bodily activity. In the later stages of development, this coördination may become extremely differentiated. The sensitivity which is often necessary to make most minute differences cannot be expressed without a fine control and coördination.

Extremely important, however, is not only this direct participation of the physically growing body, but also the conscious and unconscious projection of the bodily self into the creative work. The projection of the unconscious muscular tensions and general bodily feelings is called "body imagery"; the expression, autoplastic experiences, usually refers to the conscious



The vigorous motions of this child clearly indicate the freedom and enjoyment with which he scribbles.

projection of the body in creative expression. Both are intimately bound up with physical growth. Needless to say, there are other forms of creative activity, such as creative dancing, which entail physical growth to a higher degree. This analysis, however, restricts itself to the visual arts.

Perceptual Growth. The cultivation and growth of our senses has been largely neglected in our educational system. Were it not for art education, the child would scarcely be reminded of the meaning and quality of our sense organs.

In a child's creative work, his perceptual growth can be detected in an increasing awareness and use of kinaesthetic experiences, from simple uncontrolled movements during scribbling, to more complex

coördinations of arms and linear movements in his later artistic work. It can be seen also in his growing response to visual stimuli, from a mere conceptual response to the most differentiated analysis of visual experiences in which color and space are included. Perceptual growth further reveals itself in the growing sensitivity to tactile experiences, from the simple kneading of clay and touching of textures to more sensitive tactile reactions in clay modeling and other forms of sculpture, and the enjoyment of the different qualities of surfaces and textures in interior decorations and other arts.

Perceptual experiences most vital to the enjoyment of life have been neglected completely in an educational system of "learning."

Social Growth and Spiritual Growth. One of the factors of foremost significance in human growth is the individual's increasing ability to live coöperatively in society, and to love God and his neighbor. This cannot be achieved unless, from the very beginning, the child develops the urge to identify himself with his own creative work, for only when he is able to face himself will he also be able to extend beyond himself and see the needs of his neighbors. "Thou shalt love thy neighbor as thyself," is a necessary extension of seeing one's own needs.

It lies in the very nature of the creative process that a child continuously goes through experiences of self-identification (sympathy or compassion) once he "feels like a line which goes up and down," or "feels like John going to church," or like "Mary helping her mother," by putting himself in the *place* of that which he is drawing. This inclusion of oneself and others in one's creative work, this close self-identification with one's own needs and the needs of others, is most important for the awakening of a spiritual and social consciousness. It is quite obvious that without the sensitivity to one's own needs and the needs of others, no love or coöperation is possible.

In the beginning, a child is mainly concerned with himself and his immediate environment. In his creative experiences, he establishes no other order but one of value relationships. As he grows, he finds out that he is not alone. "I am on the street; Johnny is on the street." This first mass-consciousness is an enormous step in the child's social growth. He expresses this important experience in his creative work by a new order, no longer that of value relationships. He establishes a special order, most often signified by placing figures and objects on a base line, which expresses visibly this new relationship to his outside world. From this consciousness that he is not alone, he gradually discovers his social independence, his power to achieve more in a *group* than alone.

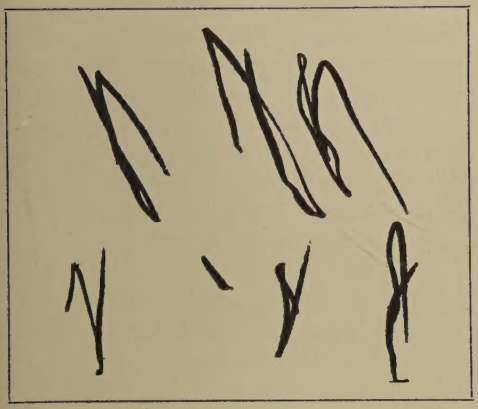
This highly important stage in social growth should be given more emphasis and support in our educational systems. Instead of using them constructively, we still regard "gangs" as a necessary evil in children's development. Creative group work and planning certainly should move into the center of their experiences. While they must not sacrifice their individual differences, essential for any creative work, each child can find a way of identifying himself with the group without losing his self-identity. This certainly is one of the highest aims in a democratic society.

Aesthetic Growth. Aesthetic growth is one of the intrinsic attributes of any form of creative activity. It consists in bringing into harmonious relationship any or all aspects of a child's growth.

Aesthetic growth, thus, is essential for any well-integrated thinking, feeling, and perceiving, and the expression of these. In fact, it is a part of any organization of whatever media of expression we have at our disposal. It does not start at an arbitrary point, but may be found anywhere — in life, in play, in any of the arts. That is why

our whole personality is affected by aesthetic principles. Whenever organization is lacking, the mind disintegrates.

Aesthetic growth is organic. It has no set standards but differs from individual to individual and from culture to culture. Its criteria are based on the individual work. Creative work grows by its own aesthetic principles. If we attempt to regiment aesthetics, we arrive at dogmatic laws, set rules, rigidly applied or enforced amiss, and inimical to a sound aesthetic growth.



Emotional inflexibility can be discerned even in scribbling. Repetitious jerks indicate this child's inability to make free motions, and since he could not adjust himself to changing motions, he avoided the difficulty by making a repetitive pattern.

In children's drawings, their aesthetic growth reveals itself by a deepening sensitivity to the total integration of all experiences concerning thinking, feeling and perceiving. It usually begins with scribbling, the unconscious distribution of free motions, and later develops into a harmonious organization and expression of thoughts and feeling in any medium. Children who are not growing aesthetically show little or no feeling for organization and unity in their thoughts, feelings or perceptions, or in the expression of them. From what has been said, it can be understood that aesthetic education should be one of the main forces in a democratic society.

Creative Growth. Creative growth consists mainly in the power to use freely and independently and to apply all one's growing faculties for an integrated effort. Creativity is an instinct inherent in all people. It is the instinct which we use primarily to solve and express life's problems.

A child's creative growth starts as soon as he begins to document himself. He may do it by "inventing" babbling noises, sounds which he produces, or he may later do it by inventing his own concepts for "man," "house," or "mountain." It is *his* concept, *his* invention, which makes it a creation. Creative growth is intimately bound up with oneself.

From simple documentation, as seen in scribbling, to the most complex forms of creation, there are many intermediary steps. As has been said, a child's creative growth is manifested by the independent and original approach he shows in his work. Children who have been inhibited in their creativity by dogmata, rules, or imposed concepts, usually resort to copying or tracing methods. They easily adopt styles of others as a sign of lost confidence in their own original power to create concepts.

Creativity is of its very nature intuitive and free. That is why the individual's creative growth does not parallel his chronological growth. Indeed, creativity is much more present in the *child* who has not yet been subjected to the rules of society, than in the adult who has to adhere to them. Most adults lose their creativeness; few save it. To preserve it and unite it with a mature human mind is, indeed, one of the highest privileges of a proper education in the arts.

Only for the purpose of clearer understanding have the various aspects of growth been discussed separately. In every artistic experience, however, all aspects of growth are closely interwoven and integrated. This *unity* of experience and expression is an intrinsic factor of any creative process.

2. STAGES OF GROWTH

In order to motivate a child in his desires for creative expression, it is necessary to know his needs. A motivation which does not reach him is a wrong motivation. The child's needs, however, change with his growth. In order to motivate a child correctly, we must first study his changing needs, i.e., both the changes which take place in himself, and his changing relationship to his environment.

Scribbling Motions on Paper. As has been said before, most of the decisive trends in human development are formed in early childhood. Let us, therefore, look at what happens to a child who first attempts to draw.

Let us try to understand the child who is scribbling. He enjoys thoroughly the motions he makes with his arms and the resulting marks on the paper. We know how definitely babies are affected by motions — motions which are done to them, or motions in which they actively participate. We all know the calming influence which rocking has upon the baby. One day, the child picks up a crayon and for the first time engages himself actively in enjoying his motions on the paper. At that stage, his basic human experience, his need, is nothing but to enjoy his bodily movements. This, however, is a very important need, for through it the child establishes freedom in his motor activities.

The marks on the paper which result from these uncoördinated motions are necessarily uncontrolled. At some point, however, each child discovers that there is an interdependence between his motions and the line on the paper. This is a great discovery for the child, and from this time on his need changes.

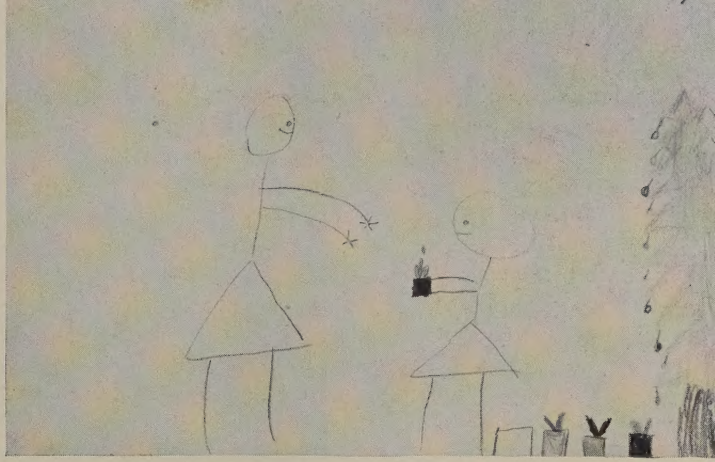
I think I have a very good way of making you relive the experience the child now goes through. At this stage of his scribbling, he does not focus continuously with his eyes upon the things which he sees. If you would like to go through the experience of how the child discovers for the first time the correlation between his motions and his marks on the paper, try to scribble cross-eyed. While your cross-eyed condition excludes a thinking in terms of visual imagery, you concentrate more on your sense of kinaesthetics. In this way you may re-experience the uncontrolled movements which are characteristic of this first stage of scribbling.

Visual Discovery: The Line. If then, while you are scribbling, you interrupt your cross-eyed condition for some seconds and focus now and then at a line which you have drawn, you experience the same feeling as a child's: the visual discovery of a casual interdependence between a motion of the hand and the visual recognition of the line.

When we want to reassure ourselves that an achievement has not been accidental, we repeat the performance. So does the child. Reassuring himself that he can control his motions and coördinate them at will, he repeats from this time on, the same type of motions over and over again. Through such repetition he gains confidence in his own activity and his feelings for mastery. Gaining confidence, as well as the feeling for mastery are two basic human experiences which, when neglected, may result in serious emotional disturbances. If we do not recognize this particular human need during this important stage of development, we may hinder the child in his proper growth.

Suppose you ask such a scribbling child, still concerned only with achieving his motor coördination — suppose you ask him, "Can't you draw an apple?" This child — for whom it is inconceivable to relate reality or visual imagery to his motions — will first look at you and then say, "You draw it." If you go further with your interference and draw the apple for him, either directly or by handing him coloring

Stereotyped concepts are indicative of a child's lack of sensitive relationships to others.

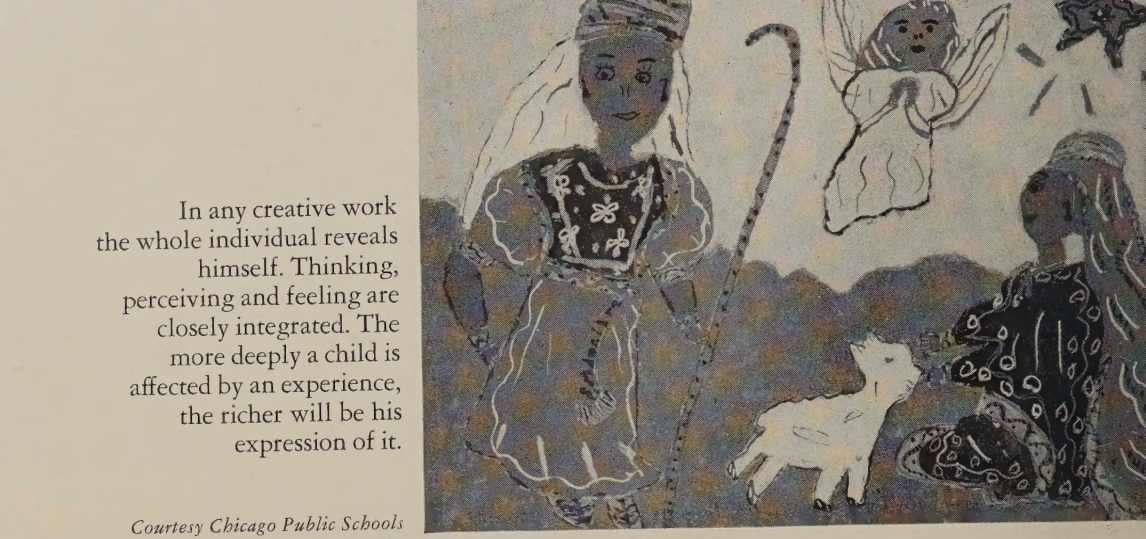


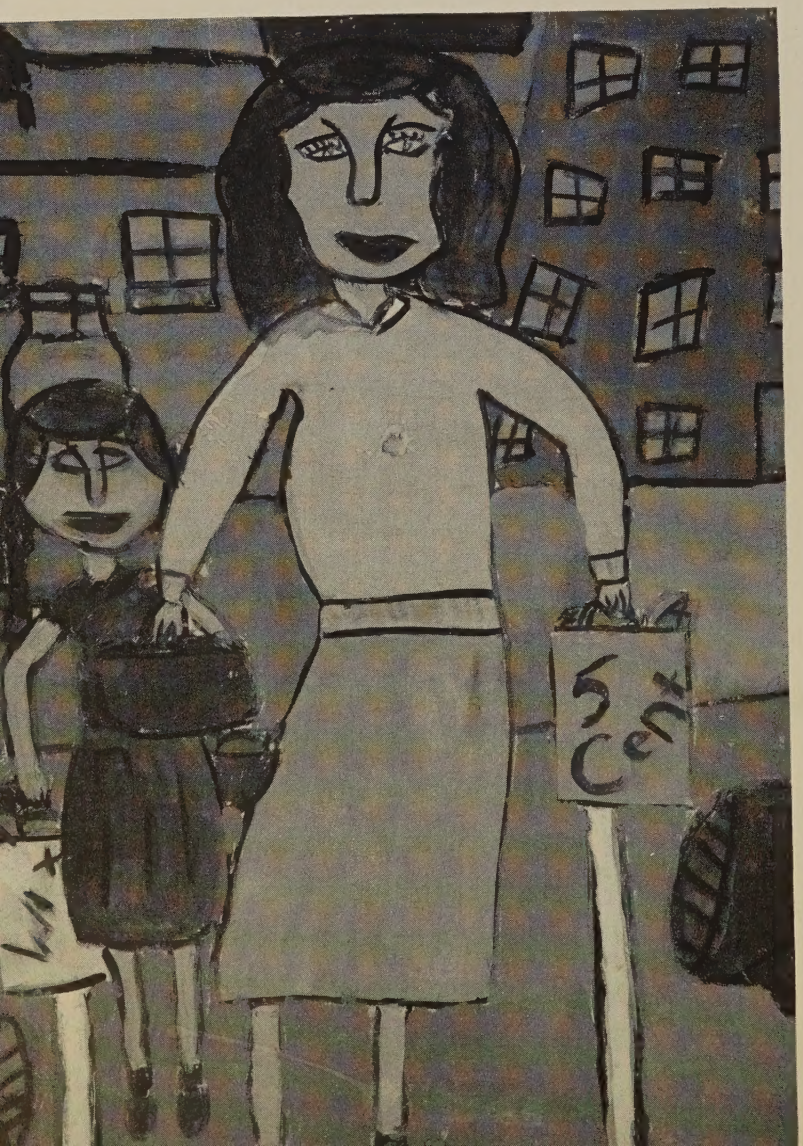
If a child lives in an environment in which he can express himself freely, his creative work will indicate this freedom and spontaneity.

The inclusion of a base line is an indication of a child's desire to coöperate actively with others. He becomes aware that objects, people and he, himself, are on the same ground. This feeling of "mass consciousness" indicates that he is no longer thinking only of himself, but also of others.

In any creative work the whole individual reveals himself. Thinking, perceiving and feeling are closely integrated. The more deeply a child is affected by an experience, the richer will be his expression of it.

Courtesy Chicago Public Schools





This child's drawing shows her awareness of her environment. Her coöperative spirit can be seen in the intensity with which she identifies herself with her mother's chores.

Courtesy Duke of York School, Toronto

books, you are in fact interrupting a basic human experience. The minute you do this, you actually interfere with the child's desire for achieving motor coördination; you interfere with his striving for mastery, and you shake his self-confidence.

Furthermore, any interference with a child's creative work does not remain in the realm of creativity. Interferences in motor coördination may, in turn, result in other types of motor disturbances — such as stammering; while the child's lack of confidence in regard to one task is reflected in his attitude towards other tasks.

Naming the Scribble. When a child has gone through the experiences of mastering his motions properly, he is ready for one of the most important experiences in human development. Peculiarly enough, neither psychologists nor educators have given recognition to this basic experience. This, however, can be easily understood, for there is nothing spectacular about it. I am referring to the fundamental experience of a child giving meaning — for the first time — to his scribbles.

While scribbling, the child may point at his scribbles and say, "This is a choo-choo train." If I had to single out the two most important stages in human development, I would say they are the Naming of Scribbling, and Crisis of Adolescence. Both affect decisively our imaginative thinking.

What is so fundamental about the fact that Johnny calls his scribble a "train" or "daddy," etc? Up to this time, Johnny was only concerned with following his motions on the paper. From now on, his thinking refers to something outside himself. Thus, his thinking has changed from a mere kinaesthetic thinking — a thinking in terms of motions — to an imaginative thinking — a thinking in terms of pictures. This has great implications.

Thinking in Images. It goes without saying that almost our entire creative thinking refers to some type of imagery, and that for this reason alone this change must be considered a decisive one. Yet not only our creative thinking, but all our thinking is influenced by our reference to imagery, and especially our memory, which consists mainly of associative images. If we remember something, we usually refer to memory images in our mind. "When I played near the brook at father's house." This memory would be without meaning if no mental picture can be referred to it. It is easily understandable why our memory cannot refer back beyond the stage of naming a scribble.

From now on, the child relates his thinking more and more to his doing, until one day he discovers that he can establish a relationship between his drawing and reality. "My daddy has a head and big legs." "My drawing has a head and big legs; therefore my drawing is daddy." The relationship has been established. Yet this relationship must change continually according to the needs of the child. It must, however, be understood that the needs of the child during this stage of development are expressed in this newly won relationship between his drawing and his imagery, and therefore every correction which refers to form and shape and proportion only interferes with the child's intentions. Obviously, in creative expression, the word "correct" should be used only in relationship to the child's needs. Evaluations, therefore, should always be in direct relationship to the child's intention for expression.

It is obvious that this newly won relationship between the child's drawing and reality varies from individual to individual, according to the motivating power the experience has upon each child and according to his personality characteristics. Children see the world differently from the way they draw it. Even a very young child knows that a man is more than a head with legs and arms attached to him; he knows that a man has features, a body, hands, and fingers.

Actively Important Details. In his representations, however, a child expresses only what is actively important to him during the process of creating. In his drawing, only what actively motivated him can be seen. This is of decisive significance for the teacher, because it permits her to record how each child has proceeded in the realization of himself and his environment. If she knows what actively motivated a child, the emotional significance which the represented objects have for him will be revealed to her. Those things which the child knows, but omits in his drawings, are apparently without significance to him or have not yet come into his consciousness.

We, too, possess these two types of knowledge: the one which we know and use, the other which we know but do not use. Perhaps, as has been said above, we can best understand this difference in knowledge in the field of language education. Our daily vocabulary is rather limited. Most of us seldom employ more than five thousand words. Yet we can understand and enjoy reading the great works of Shakespeare, who uses more than three times as many words as we do in our everyday language. A good language education certainly should stimulate the individual to increase his vocabulary and use words actively which hitherto were neglected. His expression then becomes enriched and more fluid.

Building the Active Imagination. The same holds true for education in any of the arts. On a visit to a first-grade classroom, I found that these particular children had not established a good relationship between themselves and their drawings. Figures were drawn rather superficially, with the usual dots for eyes, strokes for nose and mouth. Purposely, I had a bag of candy in my pocket. After rattling the bag, I asked the children, "What do I have in my pocket?" "Candy," was the answer. "Do you think it is hard or chewy?" Then I placed some candy on each child's desk and asked them not to put it in their mouths until a given signal. "Now you may crush the candy in order to find out how hard it is."

Of course, all the children bit the candy into pieces. After we had gone through this experience, I asked the children to draw "eating the candy." Almost every child in the classroom included the "teeth" in his drawing, thus showing clearly that this individual experience had actively motivated each child to enrich his representation.

Of course, such a motivation affects children differently. A few of them have incorporated the new experience permanently into their "vocabulary." Some of them still use it associatively, whenever an occasion arises. Many have simply returned to their former type of representation as if no experience had ever affected them. Yet, continuous motivation by means of actual experiences or intense classroom discussions will enrich the child's expression, and thus provide opportunities for greater flexibility and easier adjustments.

Differences Between Individuals. For matters of illustration, I should like to compare the children in a classroom with different sized and shaped vases — large and small, wide and shallow, narrow and deep; vases where the opening is rather small and one cannot see the bottom, others where everything is visible on the surface. You "pour" a motivation into the group. The smallest sized vases soon run over, while some may remain unfilled. In some, the whole motivation, as it were, is still visible on the surface, while in others it is all covered up and you have difficulty seeing the bottom.

Yet, I would like to refer once more to the two extreme shaped vases — the wide and shallow, and the narrow and deep ones — with the warning that we should neglect neither the extrovert nor the one who is unable to show his experience on the surface. We are too much inclined to

please ourselves by fostering the type of artistic work which has an "aesthetic" appeal to adults. By so doing, we forget one of the most important functions of education in the arts — to help the child in his growth.

Childish and Adult Views. Art is not the same for the child as for the adult. For the child, it is an important means of expression. Since, as we have seen, the child's needs are different from those of adults, his expression is also different. Out of this discrepancy between the adults' "taste" and the way in which a child expresses himself, arise most of the difficulties and interferences in teaching the arts. I have seen and heard teachers intrigued by the "beauty" of children's drawings and paintings, asking for the "right" proportions and "good" color schemes. If the child does not develop his own urge for "right" proportions and "good" color schemes, we have no right to impose them upon him. Such an imposition would only have the opposite effect. As long as a child is not ready to use his visual experiences with awareness, an adult's emphasis on visual data would only interfere with the child's freedom of expression.

Awareness of the Outside World. In the same way, as the child establishes a closer relationship with himself in his creative work, he discovers himself a part of an ever growing environment. In the beginning, his conscious relationships with the outside world are almost non-existent; everything is centered around himself. Some things are more significant to Johnny, and others less. Those which are important are expressed in his drawing, big; the others, small. His proportions in his paintings are proportions of value. How wrong it is to interfere with such proportions! If we do, we are, in the truest sense, depriving them of their "value."

When Johnny draws his room, he includes everything which is important to him. "In my room there is my train; in my room there is my bed; in my room there is my window." Nothing is related to one another. There is no need for it. The mere existence of the objects which have significance for Johnny is all that he is able to care for. In his drawing, therefore, no special correlation is attempted; the train may be big, everything else small.

As he grows, he becomes more and more conscious of being a part of the environment, until one day he expresses this consciousness as a visible sign by placing everything he draws in some special relationship. As an indication of this awareness, almost without exception, children place everything they draw on a base line. Johnny now thinks, "I am sitting on the floor, my train is on the floor, daddy stands on the floor, my bed is on the floor, we are all on the floor."

The Base Line. This first mass-consciousness, in which the child includes himself as a part of an orderly environment in his drawings, represents a great social achievement. He has, however, not yet become *visually* aware of his environment. The base line is merely a symbol and cannot be seen in reality. Yet, I have found teachers who blame their children for "drawing everything on a line." Such an interference disturbs one of the important social strides of a growing child, for without this important experience of a mass-consciousness, the child will not develop the feeling for coöperation or for spatial coördination and order.

Miss Irene Russell, a graduate student of mine, just completed an interesting research in which she related reading achievement and readiness to creative expression. From her studies she concluded that the children with the highest scores in reading achievement showed the closest spatial coördinations in their drawings. While this may be of minor significance to us as art teachers, it shows clearly how integrated are the child's experiences.

Space in Visual Terms. As the child grows, he finds more and more appreciation for

the environment with which he is not in immediate contact. He gradually discovers space in its visual significance. Yet, it must be kept in mind that any reference or motivation in terms of visual experiences would greatly interfere with the child's expression at a time at which his needs point towards a subjective interpretation.

The child's imaginative activity is different from that of an adult. This can best be observed in the different types of play. A child can play hide and seek with the same unawareness with which he moves a pencil up and down while imitating the noise of an airplane. Quite obviously, his imagination transforms his pencil into an airplane. All children use their imagination in such an uninhibited way. An adult doing the same would be considered insane. For an adult, a pencil is a pencil, and a pencil is for writing. The child's imaginative activity is unconscious. The adult in his play needs aims and rules. His imaginative activity in its effect is controlled.

Critical Awareness. It is during the period of adolescence that the change takes place from an unconscious imaginative activity to that of critical awareness. If this change comes suddenly — that is, if the child suddenly becomes critically aware of his childish behavior reactions or his uncontrolled childish paintings, the usual result is a shock. As one of the consequences of this shock, many children lose their confidence in their creative abilities and stop their work altogether.

A child says he "can't draw anything," because he suddenly becomes critical and realizes his "inefficient" childish approach. The drawing may seem childish and often ridiculous, because of the sudden awakening of a more mature attitude.

Change to Maturity. If we can stimulate a child in his unaware production to such an extent that, in his unaware stages, he reaches a greater "maturity," which will be able to stand the critical awareness which is bound to set in, we can keep that child from making a sudden change, and protect him from unnecessary disappointments.

In the classroom this is not at all difficult. It simply means making the child aware of his own achievements. "Johnny, tell me, how did you achieve this stormy color?" Johnny may be completely unaware of his own achievement. However, by leading him to the discovery of his own achievements and by bringing them to his consciousness, we can help him to move from a stage of accidental production to a stage of more conscious achievement. "Mary, tell me, what did you do to make your house look that distant?" A discussion with Mary soon reveals to her in detail what she actually did, and thus raises the conscious level of her achievements.

It is understood that such motivations to raise the child's conscious approach must never occur *during* the creative process. There they would greatly interfere with the intuitive character of the child's art. Such awareness of achievement must always be individual and occur after the work.

From what has been said, it becomes clear that the more we prepare the child during his unaware stages to develop a creative freedom which can stand his later critical awareness, the smoother will be his growth into the levels of adulthood. The undecided period, however, in which the individual feels grown out of childhood and not yet ready for a critical awareness is characteristic of the junior high school student. It is during this period that we must most carefully use the child's *own* standards for gradually leading him to the realm of greater awareness. We can do this most easily by making him discover his own achievements.

May I close with a paragraph of Romans, Chapter XIV? "Let us not therefore judge one another any more, but judge this rather, that no man put a stumbling block or an occasion to fall in his brother's way," — and may I add that all children are our brothers?

ERIC GILL: APOSTOLIC CRAFTSMAN

By the Rev. Desmond Chute

In a wintry dawn of 1940, at the height of the air-raids upon London, Eric Gill lay near his end, his wife alone beside him, in an evacuated section of a state hospital where only by a particular graciousness of Providence did he receive the last rites of the Church; there death overtook this great craftsman, apostle, lover of peace and of his fellow-men.

The title of artist he never claimed and never owned. Essentially a maker, all his life long he worshipped the beauty of creation. He may be thought of as belonging fundamentally to the line of craftsmen culminating in Morris and (at least as regards social and ethical theory) in Ruskin; with them he shared, besides aesthetic passion and prodigious, never flagging, many-sided activity, a like intuition of the economic and social implications of art and of that denial of human worth which is at once cause and effect of a system of quantitative machine production for profit instead of for use. These men had kindled a torch to an unknown god, which in his hands was carried Christwards.

A sculptor born, he lived for his art and of it he died, in so far as the dust breathed in during thirty and more years of stone-cutting paved the way for a disease which for some years previous to his death had been sapping his bodily strength. His mind, however, remained as lucid, nimble, masterly as ever; he had actually been working up to the very hour of his operation (lobectomy), when a sudden collapse cut short a life still over-flowing with zest and pregnant with achievement.

Uninterested, like many sculptors, in landscape, devoid of the modern sensibility to "Nature" in the current sense of that word, he would be ravished by the single form of a wildflower or by the skull of some tiny creature; the wintry skeleton of a tree delighted him more than its summer pride.

But it was the human figure that focused his most passionately personal vision, intuitive and synthetic, rather than analytic or anatomical. He preferred the single individual to the complex whole, but also the type to the individual. Yet he rightly maintained that all works of art are *uniques*. His art shrank from emphasis; "naturalism" not only shocked his modesty of feeling: it was precluded by overwhelming respect for his material. In him subject and medium blent in a poised and rare felicity, outward and visible sign of the balance he sought, and achieved, in life between the intellectual virtue of art and the moral virtue of prudence.

His was an exquisite sense of the place of woman in the universe: her presence evoked his art's most haunting overtones, for instance in those Stations of the Cross in which we see Veronica or the Mother of Sorrows. Yet, though his many Madonnas reveal the most intimate side of his invention, for his greatest works we must look elsewhere: among his crucifixes, votive or liturgical, or other memorials of the first world war; or monumental carvings on buildings, such as "Prospero and Ariel" on the front of Broadcasting House and a colossal, yet most delicate Adam in the palace of the League of Nations at Geneva.

Master he had none. The craft of letter-cutting was learnt at a night-school. From the impact of his hand upon chisel and stone there leapt forth, ready formed, if not yet wholly developed, an unerring plastic sense both of relief and of the round, though, as Mr. David Jones has acutely observed,[1] perhaps rather more of that than of this. But if he stood in the relation

of pupil to none, he was apprentice and heir to immemorial traditions: for his art had deep and distant roots in the works and lives of those nameless believers who carved the porches of Moissac and Vézelay, of Bamberg and Lincoln, and indeed with the unknown sculptors of Bamian and Elephanta, Angkor and Boroboedoer. Man as craftsman, despite his infinite variety, is yet ever one and the same.

It was in his early maturity that his standing as a sculptor became established. He had been earlier known as an engraver; here the simple purity of his line conceals and betrays astounding technique. But he never at any time of his life abandoned his first craft: in incising letters he revealed himself so great a master as to wield a world-wide influence, both in stone inscriptions and in calligraphy and typography. Amid all his other work he found time between 1925 and 1936 to design no less than eleven types, including one Greek, one Hebrew and one Arabic. His engraved characters, of severely traditional proportions, ultimately derived from the Trajan alphabet, are traced with a sure personal touch that gives them a subtle and unmistakable distinction. In this closed world he ranges from austere grandeur to the most jocund inventiveness, moving with the same sure yet chastened freedom as did Mozart among the mathematically precise yet infinitely variable values of music. Perhaps it was not for its "strict delight" alone he loved this humble craft so intensely as to raise it to a major art: may he not have preferred it to all others because it gave him the illusion of recapturing in it the blessed anonymity of the craftsmen of the great creative epochs?

Singular, indeed unique, was the motive of his conversion to the Catholic faith after a period of Fabian unbelief. As son of a Nonconformist minister, he had grown up in an atmosphere of generosity and self-denial, acquainted even in childhood with sacrifice and struggle. The eldest boy in a family of thirteen, he witnessed his father's renouncement of an assured benefice within the Countess of Huntingdon's Connection in favour of a straitened living in the Established Church. Eric himself was later to abandon his studies in a fashionable architect's office, all that remained to him of his architectural training being a passionate admiration for the mediaeval cathedrals and for the master-masons who built them, coupled with a

commensurate scorn for the subsequent system, which from the baroque period until the present day has gone on creating an ever-widening gap between concept and execution, between designer and craftsman. Curious observer as he was of man as maker and social animal, the vision of Chartres struck him not so much with the surpassing beauty, as with the overwhelming logic, of Gothic construction; whence he deduced that the society which had wrought such works must be guided by sane principles and that the religion quickening such a society must be the true norm of human culture. No sooner back in London than he set out looking for such a religion, determined to embrace its teaching; he found it in the Roman Catholic Church. After a period of instruction and having been baptised on his thirty-first birthday, February 22nd, 1913, together with his wife, and a week later his three daughters, he returned to the solitude of the country, where Divine Providence, through the discipline of a life at once social and sequestered, moulded his spirit

in the school of Scripture and of Liturgy, of the Fathers and of the *Philosophia Perennis*. If in these early years his virile, rock-hewn faith lacked some of the finer shades of traditional Catholic piety, it was forever free from whim-whams or gew-gaws such as too often overlay essentials. The poles of his ideal world were Thomistic Ontology and St. Augustine's maxim: "Love God and do what thou wilt." In the spacious synthesis of Thomism his fine intelligence ranged and played undaunted.

Having once put his hand to the plough he never looked back. Rather did he set out at once to scatter the good seed in the waste land he had just left, through manifestoes, pamphlets and books written in a style as keen as his glance, as clear as his thought, incisive always and ever more lapidary. Meanwhile his correspondence grew to such proportions that it threatened to swamp his creative work, yet he was

never reluctant in defence or, if need be, attack, wherever he discerned a slight to reason, faith or equity.

Of his hunger and thirst after justice, it is scarcely too much to say that it devoured him body and soul. Never did he cease protesting in season, out of season, by word and pen, through art and action, against any infringement whatsoever of human dignity or against abuses, were these even so inveterate as to seem part and parcel of the social frame-work in which we move and have our precarious being. A short while after his conversion, he founded with a few friends, under the guidance of the Friars Preachers, a group of Catholic craftsmen whose aim it was to *live* the teaching of the Papal Encyclical *Rerum Novarum* as interpreted by sociologists like Vincent McNabb, O.P., and G.K. Chesterton. Those early days were animated by a mood of hopefulness for the speedy return of a culture embodying the principles of the Gospel. This gave way in time to a more mature outlook, facing the reality of a dechristianized society in which the only course left for the believer is to lay the foundations of a Christian city yet to be built. The result was that, whereas in the beginning he had been indifferent to all political theory and scornful of any compromise, in the latter phase he favoured Monetary Reform; at the same time he made concessions to Industrialism which struck some as unexpected, and others as inopportune. None the less he remained the irreconcilable enemy of the "unjust economic system"[2] as of usury on which it rests. Whenever he served it or it served him, it was only in the degree in which this system yielded its legitimate fruits. Consequently he was always fundamentally opposed to any attempt to marry art to industry: this in his eyes was like grafting the flower of beauty on the stem of unrighteousness.

The modern industrial system he considered to have outdone in refinement the slavery of the ancient world, for while this enslaved men's bodies, that enslaves their souls leaving their bodies legally free. The complete responsibility of the whole man is the pivot of Gill's social theory. From the early leaflets (1917-18), now so sought after for their exquisite hand-printing, to the publication in 1940 of *Christianity and the Machine Age*,[3] in which he definitely sums up the dilemma of industrial capitalism, he never wavered in demanding the freedom — moral, intellectual, aesthetic — of the workman, his responsibility as *maker*, viewed from the standpoint, almost

universally overlooked in the welter of social and economic polemics, of the *finis operis,* i.e., of the work itself, of the thing to be made and of the judgments the maker may, should and must make about it if he is to remain a maker and not be, as the vast majority are today, a mere "minder."

Maker, workman, artisan, artist: it is all one and the terms convertible, since art is literally and without exception *recta ratio factibilium.* Hence the artist is not, as had erroneously been said "a special kind of man, but every man is a special kind of artist."[4] "The workman has as much right to make and act upon an aesthetic judgment on his work as he has to act upon a moral judgment in his life or as he has to make an intellectual judgment in his thought" [*Essential Perfection,* 1918]. "He who is free is responsible for his work, he who is not responsible for his work is not free" [*Slavery and Freedom,* 1917].[5]

In an age which more than any other talks about the rights of man, Gill shuddered to see men reduced to "a sub-human condition of intellectual irresponsibility."[6] Nor did he ever shrink from pushing his theories to their logical conclusion in practice. All his life long he went without conveniences now common to all classes, because their production seemed to him incompatible with justice. Such self-denial did not prevent him from feeling himself called to a life of acceptance rather than of renouncement. Though his social progress was inspired by the evangelical counsels, he was wont to say that his own calling was not so much to holy poverty as to "apostolic riches." But what were riches to him, some might have deemed meager fare.

This discipline of the will towards justice is in no way incompatible with that orientation to Truth which was undoubtedly the conscious and dominant trend of his mind, while his temperament led him to the search after Beauty and fulfillment therein. Only a superficial judgment could discern any discrepancy in these various loyalties on the part of one for whom Beauty was nothing but the flowering of Goodness and Truth. "Look after Goodness and Truth, and Beauty will look after herself."[7]

Inscriptions, votive, commemorative or funeral always bulked large in the output of the workshop and were in fact its mainstay. Now tombstones by their very purpose tend to be speedily despatched to long and often distant homes. Hence the need for a sample at hand. This Gill provided. It is typical of the man, of a blend of grave and gay in his temperament which inevitably recalls the most English of saints and of jesters, Sir Thomas More, that he should have made it for himself: MEMENTO E. G. LAPIDARII MCMXXXVI HEU MIHI. To a friend he described "that tombstone in memory of E. G. aged 54" (incidentally, a thing of subtle beauty) as "only a joke." In 1936 he would, in fact, be fifty-four years old. Even as a comparatively young man he had always felt and said that he would not be able to work beyond that age. God indeed granted him a few years more, but, although he worked on stone up to the very end and wrote from the hospital (Nov. 4, 1940) of the big cross for Guildford Cathedral, "I hope I'll be here to do it,"[8] in the last few years he did carve less and write more.

His early writings had been essays on art and craftsmanship or on the social and economical implications of these. Here be it said *en passant* that in the field of aesthetics he threw a flood of light on the relations of nature to art and of art to beauty and use. The first book on wider issues commissioned by a publisher, and which he therefore felt it a duty, a call to write, was *The Necessity of Belief,*[9] a synthesis as roomy, ripe and lusty as a Haydn or Beethoven symphony. Other volumes followed. Last of all, an *Autobiography,*[10] or, as he described it in letters to friends,

an "autopsychography," came out a few days after his death. This has since been rounded off by the publication of an ample selection of his *Letters*[11] and by a posthumous volume of *Essays,* sent by his widow "as a message from him to the workmen craftsmen of England whom he loved and whose welfare he had so much at heart — the 'Priesthood of craftsmanship,' to use his own words."[12]

But some who shared most closely the ascensions of his mind, the desires of his heart, the struggles of his life find, as it were, a spiritual testament in a slender volume of twenty pages: *Social Justice and The Stations of the Cross,*[13] here presented, text and translation to Italian readers.[14]

An irony of Providence decreed that this craftsman, who prized, above all private devotions, the primitive common prayer of the Church, should be indissolubly connected with the post-Tridentine practice of the Way of the Cross. Not only was his first *magnum opus* the Stations for Westminster Cathedral, but he carved sets for other churches and at his death left to his pupils the work of carrying out yet another for his parish church.

Of the famous Westminster Stations, which gave rise to so much discussion, he used simply to say: "liturgical chant is plain chant; well, this is liturgical art, and therefore plain art," meaning by that, the conveyance of the essence of things prescinding from all idiosyncrasies — for sacred art must serve as springboard to the prayer of all and sundry — a norm he never departed from. In 1936 he wrote: "a crucifix is not a picture of Christ on the cross — it *is* Christ on the cross . . . a wooden Christ or a stone Christ, not an imitation in wood or stone of a Christ made of flesh and blood."[15] Three years later, here at the 13th Station, he yet more clearly defines his conception, which runs contrary to the trend of thought and practice of the last five hundred years, though consonant with those of the previous millennium.[16] "The sufferings of Christ are not the chief thing. . . . The Cross is more than a thing of torture. It is the whole created material world. . . . The chief thing to be thought of is that He is lifted up . . . shown to the world. . . . The sign of the Cross is against the sky . . . painted, carved on the face of heaven." The SIGN of the Cross. . . ."

In this slim booklet, the many strands of his thought, his manifold aspirations religious, civic, aesthetic are found gathered into one: meditation on the Passion of God made Man is fulfilled in compassion of the brethren and in the purgation of every movement contrary to justice.

Eric Gill was as rich in intellectual endowments as he was poor in spirit and humble of heart. In him we lost "a great maker . . . a great worker in stone,"[17] a master engraver and lettercutter, a revealing draughtsman, a writer both frank and lucid, a thinker, bold, original, profound; a whole-hearted follower of Jesus Christ.

He died before the dawn of November 17, 1940, at the age of fifty-eight years, twenty-five of which he had spent in the worship, and all in the pursuit, of Truth.

Scio cui credidi . . .

NOTES AND REFERENCES

[1]"Eric Gill as Sculptor" by David Jones, in Eric Gill Memorial Number, *Blackfriars,* Vol. XXII, No. 251, Feb. 1941.

[2]Pope Pius XI in the Encyclical *Divini Redemptoris,* quoted in *Rich and Poor in Christian Tradition* by Walter Shewring (London: Burns, Oates and Washbourne, 1947).

[3]*Christianity and the Machine Age* by Eric Gill (London: The Sheldon Press, 1940).

[4]A saying of Dr. Ananda Coomaraswamy which E.G. made his own.

[5]*The Game,* an occasional magazine, printed and published by Douglas Pepler, Ditchling, Sussex, Vol. II, No. 1, Jan. 1918; Vol. I, No. 3, Easter, 1917.

[6]Words of the Very Rev. M. C. D'Arcy, S.J., often quoted by E.G.

[7]*Beauty looks after herself:* Essays by Eric

Gill, T.O.S.D. (London and New York: Sheed and Ward, 1933) p. 245.

[8]The last (No. 344) of the published letters, *v. infra.*

[9]*The Necessity of Belief:* an enquiry into the nature of human certainty, the causes of scepticism and the grounds of morality, and a justification of the doctrine that the end is the beginning. By Eric Gill (London, Faber and Faber Ltd., 24 Russell Square, 1936).

[10]*Autobiography* by Eric Gill (London: Jonathan Cape, Thirty Bedford Square, 1940).

[11]*Letters of Eric Gill* edited by Walter Shewring (London: J. Cape, 1947).

[12]*Essays: Last Essays* and *In a Strange Land* by Eric Gill. Introduction by Mary Gill; (London: J. Cape, 1947).

[13]*Social Justice and the Stations of the Cross* by Eric Gill, T.O.S.D.; printed by Hague and Gill Ltd., High Wycombe, for James Clarke & Co., Ltd., 5 Wardrobe Place, London E. C. 4. First published in 1939.

[14]The present article was originally written in Italian to introduce a translation of *Social Justice and the Stations of the Cross.* It also embodies a previous and briefer notice printed in the *Osservatore Romano,* Feb. 28, 1942; "Eric Gill, artefice ed apostolo."

[15]"Sculpture on Machine-Made Buildings" (1936), reprinted (1944) in *In a Strange Land* and (1947) in *Essays by Eric Gill, ut supra.*

[16]*cf.* parallel statement by M. Emile Mâle in *L'Art religieux du XIII^e siècle en France,* Paris Librairie Armand Colin, 1923, *cinquième ed.,* pp. 190-1, which E.G. had almost certainly not read: *"En représentant Jésus mourant sur la croix, les artistes du XIII siècle ont . . . moins songé à nous attendrir qu'à nous rappeler le dogme de la chute et de la rédemption, la pensée maîtresse du christianisme."*.....

[17]David Jones, *loc. cit.*

ON PICTURES OF THE SACRED HEART

Question: *I have just read your article about Sacred Heart pictures and representations (C.A.Q., Christmas, 1951), and I do not at all agree that the usual kind are "vulgar" in the usual sense of that word. That they are to a large extent "bad art," garish, etc., yes, but that they can inspire devotion in the common man is true, rather than most of the modern "art" we see now. After all, that is the main object, isn't it?*

By Graham Carey

ANSWER: I used the word in one of its common dictionary senses, as "relating to common people as distinguished from cultivated or educated people." This sounds snobbish, but need not be so. Vulgarity is a form of *blindness,* not a blindness of the outer eye, but of the inner eye, that is to say, of the imagination. Vulgarity, in the sense in which I used the term, is just this: a sort of atrophy of the imaginative faculty which results in the seeing of mental images which are not what they should be, and in feeling no distress when the material images we see with our outer eyes agree with these inner ones.

The purpose of the material images is the helping of devotion through the strengthening and purifying of the imagination. The outer images have not only the duty of arousing in us a strong devotion, but of guiding us to a true conception of the object of our devotion. A false image is called in Greek, and EIDOLON, an idol, and veneration of it is idolatry, precisely because of its falseness. An idolater may be very devout in his own way. His intentions may be excellent, but he is paying homage to something that does not correspond closely enough to reality. In Greek, a true image is called an EIKON, and that is why we speak of holy pictures as icons rather than idols, for they do correspond to reality.

What I am trying to say is that the fact of devotion is not the only relevant fact in this discussion. It is true that the purpose for which a thing is intended is of

the greatest importance, but there is also a great importance in what a thing is. Its adjustment to its use is the measure of its goodness. Its adjustment to the kind of thing it is, to its species, is the measure of its truth. Let me try to say this in another way:

I am a careful automobile driver. I go out one day and through no fault of mine run over a child. The child lives, but spends months of suffering in a hospital. Now I did not intend to run over the child. I was not even criminally careless. I was driving slowly and the child jumped out of a car ahead of me. My intentions were all good and I have committed no sin. Nevertheless, it is a fact that the child suffered acutely for several months. Without having the intention of doing so, I did grave harm to the child and his family. The collision with the child was a fact, though an unintended one, and from it flow a whole series of evils. It is in the nature of a collision of this sort to have these harmful results, quite independent of the good or bad acts of will that brought the collision about.

So with the false statue. It is a fact. The worshipper is not responsible for the nature or "form" of his statue. He got it because it was the only one available to him. He is quite blameless. But the effect of the statue is nevertheless deplorable on all who see it because it is an EIDOLON rather than an EIKON. It is a false image. Christ is not a weak, effeminate man, and yet this idol tells us this falsehood. If its devotional use builds in my imagination a replica of itself, then I have become vulgarized, blind to superior and truer conceptions of Christ that I should have had. This evil effect of the "idol" is seen not only in the individual Christian, but in our general failure to convert non-Catholic people in our own culture, to convert people of other cultures, and to give our children a firm understanding of their religion.

So it is not just a question of the aesthetic reactions of this or that cultivated individual. Beauty is indeed enjoyable, but that is not the point. Beautiful things are merely things as they should be, the way God wants them to be, when viewed not by the will or by the discursive reason, but by the aesthetic intuition. A mother is not happy with her baby's pink cheeks and laughter because they give her an aesthetic thrill (although they may), but because these are indications that her baby is as she was intended to be, in good health. We do not ask for beautiful icons on account of the aesthetic thrills they give us (although they may), but because a really beautiful icon is obviously *right,* what it ought to be, the way God wants it. Such an icon we can use without becoming corrupted and without corrupting or giving scandal to others.

I agree with what you say about "most of the modern art we see now." It is deplorable. It seems to me quite as bad in its own way as the commercial stuff that I have been criticizing. The commercial "religious art" of the shops, and the aesthetic "religious art" of the studios are both secular, and both kinds are all wrong because they *are* secular. Being all wrong, they will do untold harm both to those who use, as to those who refuse to use them. The good intentions of those who buy them because they can find nothing better are of importance to the salvation of those souls, but they cannot redeem the objects themselves. If I give a glass of poison to a thirsty child, thinking that it is pure water, I have done a morally virtuous act, but the child is just as dead as if I had murdered him in cold blood.

To put it all in a nutshell: God has given us intelligence that we may use it. A person of very little intelligence can get to Heaven if he uses what he has, and submits his will to that of Christ. But there is no excuse for anyone not to use the gifts he has been given. It is the parable of the talents.

STUDENT SECTION

One of the objectives of the College and Seminary Committee is to further the work of Catholic art students. To this end, examples of student work from various Catholic colleges will appear from time to time in this section. Many of our Catholic colleges have made rapid strides in the arts during the past few years. Among these are the three we are presenting in this issue: St. John's University in Collegeville, the College of St. Catherine in St. Paul and St. Benedict College in St. Joseph — all in Minnesota. This area, breathing the spirit of St. Benedict and St. Catherine, is attuned to the arts of the Church, to her liturgy, her chant, and her spirit, ever ancient yet ever new. We may then expect to see reflected in the works of these students the strength and depth and the clear Christian imagery of the universal Church and of their faith. But we must also expect to look at the work of young *artists, and to recognize, within the seedling and the budding branch, a great and powerful tree — both tree and fruit yet to mature.*

THE SERIOUS ART STUDENT

Young art students will be the commanding artists of the coming years, and it behooves us to have *Catholic* artists prepared to take their place in the ranks — perhaps among the leaders! The arts are powerful means of propaganda today — and wherever there is propaganda there is need for a Christian impact to prevent evil trends and consequences.

But how are our college art students preparing to use their training in the arts? Will they be among those who inspire confidence and arouse followers by their creative work, or will they (which God forbid) fall weakly to the side and succumb to the tawdriness of commercialism, to the "googaudery" of religious "Church Goods Houses?"

What they will do ten years from now depends upon the attitude they take toward their work today — while they are still students! Only when students realize the tremendous importance of the arts in the world today, and the power for good that they, as artists, can wield, will they accept eagerly the challenge that the arts offer.

What, then, is the attitude of serious art students?

First of all, they clear the ground (of their minds) of the "trash" of worthless aims. They are not "different" merely to be different. They do not attempt to simulate the styles and techniques of others just to trail along in another's glory. They pursue neither tricks nor startling effects in order to force popular (and cheap) attention.

Rather, in all humility and forgetfulness of self, the serious student approaches his problems straightforwardly. He forms a clear idea in his mind of how to proceed, and of the reasons for such procedure. He makes it his business to know all about his materials, how to handle them, the possibilities they possess, and the techniques that best suit their character and qualities. With this knowledge he is "free" and "original" without trying to be so! He masters his skills and follows through each problem intelligently and perseveringly to completion.

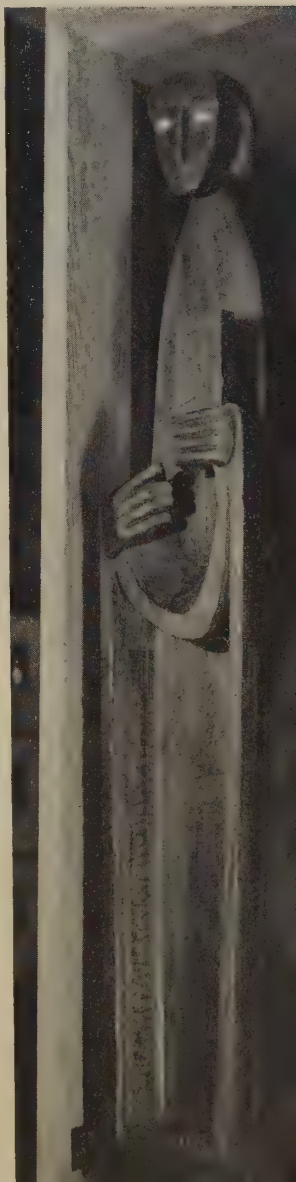
In the presence of a problem with a religious subject — stations of the cross, a Corpus, a Madonna — a serious art student immediately recognizes and reveres its dignity. The very attitude in which he approaches his work is that of a fervent apostle. Because of his personal life of prayer, he has something to say which is worthy of all his strength, intelligence and

View of art library
at St. John's University
Collegeville, Minnesota.
The table was
designed and
made at St. John's.

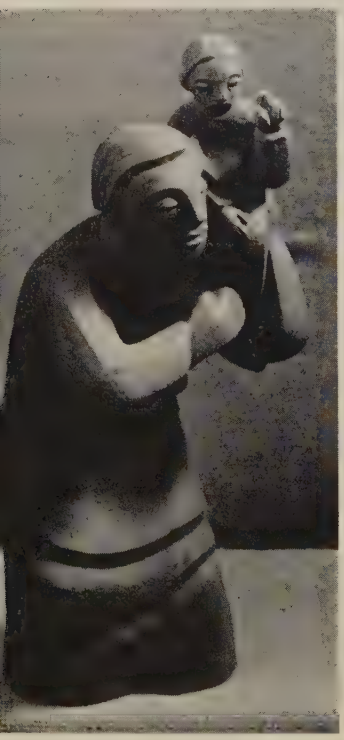
"St. John Damascene"
Figure five feet high
carved in black walnut and ivory by
Jerry Bonnette
who was the recipient of the
first degree in Sacred Art which
was granted by St. John's
University in June 1953.

Above: Carving in line provides elementary experience in the use of tools for students in St. Benedict's College, St. Joseph, Minnesota.

Left: This wood sculpture, done with a rasp only, was the work of a student in the College of St. Catherine, St. Paul, Minnesota.



Jewelry of rare woods and metal
made by students of the College of St. Catherine.



"St. Christopher"

Figure of red clay
made by Mary Agnes Kolar
in Freshman class in
the College of St. Catherine.

Cover design
cut in linoleum
by Ethel Witschen
for the Christmas issue
of the *St. Benedict's Quarterly.*

house with a river view, designed by Jude Hermsen, Freshman at St. John's
niversity. The design has been studied by use of a space model before any
awings were made, so that the original designing is three dimensional.

skill. His completed work continues to give his message as long as human beings look and meditate upon it. The artist can speak for centuries to his fellow men through the works of his hands (and mind), and his message must be such that souls are moved to more solid virtue, to profound thoughts, and to deeper, inner convictions because of it. The artist who does not possess these qualities himself can hardly embody them in his work. He is not worthy of the title of "artist." His "art" is an empty shell — perfect though it may appear to be.

These are thoughts for serious students, and it is only such who will be our future artists. Be thorough in your work. Understand your problems, your materials, your techniques. Be an intelligent master of your subject and the way you handle it.

Avoid superficiality as you would the plague. Meditate sincerely — in the presence of God — on your subject and on the work you are doing. And if you gain recognition for an excellent rendering of a subject, guard yourself against a weak self-complacency. If the work is good, thank God, and prepare yourself by further meditation for a still better work.

Young art students, you have a tremendous work before you — if you are worthy!

Sister Augusta, S.C.

IT WAS HEARTENING to see the normal view of art recognized in the July 20 issue of *Time.* In a review of a London exhibition, the carvings of Eskimo tribesmen were described "as fresh and clean as a stand of clover."

> The Eskimo sculptures looked strikingly modern. Yet where most moderns can only try to imitate the power of primitive art — the caricature-like simplification, the economic, almost childlike use of detail — the Eskimo sculptors showed a force that set their work apart from the most sophisticated studio products. . . . London's critics poured on superlatives. Said *Art News and Review:* "Astonishingly subtle. These are works of art in the fullest meaning of the word."

IN REVIEWING several recent exhibitions in the October, 1953, issue of *Arts & Architecture,* James Fitzsimmons appraises — in his characteristically forthright manner — some contemporary paintings produced without benefit of the critical faculties of the mind.

> It is perhaps ironic that in the work of anti-intellectual artists who are determined to make painting a matter of feeling and action rather than thought, what comes through most often is not feeling but romantic theory; painting ceases to be expression and becomes illustration of the theory of "shmear." Ironic, no doubt, but logical, or rather psychological. For thinking, banished from consciousness, creeps in through the back door as irrational opinion. It is the nature of such opinion to be fragmentary, unrelated and proliferous. It grows until it takes over the artist, making him its slave and extending shoots into every phase of his life, including his work. His paintings cease to be either autonomous objects or epiphenomena of the life process. (They should be both.) Instead, each painting becomes a fragment of itself and of a disunited personality, and epiphenomenal only in the pathological sense. . . .
>
> The hybris of the artist in whose work we find an abdication of intelligence, of consciousness, of *métier,* of everything except instinct (and an elementary, usually flashy sense of composition), may be unintentional. It is none the less fatal for it destroys the formative and critical faculties of the mind. The Taoist doctrine of *wu wei,* of "let happen," has been grossly misunderstood when it is used (as it is by some artists) to justify supine reliance upon instinct and chance. *Wu wei* has nothing to do with automatism — nothing until Tao is attained. In any case, the doctrine was formulated to help Oriental sages become themselves, not to help Western painters become artists.
>
> A philosophy of art that rejects the intellect, rather than relegating it to a position of complementarity among the other functions, is a regressive philosophy tending toward the abasement of consciousness.

A PARABLE

The scholars at ancient Alexandria are said to have originated both the study of grammar and of conic sections. They even saw analogies between these two disciplines, and the words ellipse, hyperbola *and* parabola *bear witness to this.*

An ellipse is a curve formed by the cutting of a cone by a plane which makes an angle with the base of the cone less than *that made by the side of the cone. An ellipsis or elliptical statement is one the literal meaning of which is* less *than the meaning really conveyed. "I was a little irritated when the brute struck the girl in the face."*

A hyperbola is a curve formed by the cutting of a cone by a plane which makes an angle with the base of the cone greater than *that made by the side of the cone. A hyperbole or hyperbolic statement is one whose literal meaning is* greater than *the meaning really intended. "There were millions of cats in the back yard."*

A parabola is a curve formed by the cutting of a cone by a plane exactly parallel *with the side of the cone. A parable is a statement whose literal meaning and intended meaning are* parallel. *"There was a man who planted a vineyard. . . ." The initial O, containing a cone cut by a parabola, is intended to indicate the truth of this little story. It was originally told by Mr. Carey in a lecture on "Beauty" during the 1953 Workshop on the Art Program in Catholic Secondary Schools at Catholic University.*

NCE there was a great Factory Owner who produced in His Factory a vast quantity of Goods, and all the products of His Factory were Perfectly Made. On every piece of Goods that left His Factory, He put a Seal guaranteeing the perfect Quality of that thing.

The workers in the Factory were Slaves, and these slaves worked with no will of their own, but did exactly as they were ordered to do by the Master. It was by using slaves and perfectly running machines that He was able to assure the Quality of His products, and could truthfully set the Seal of guarantee on each of them.

But the Owner grew weary of the smooth running machines in His Factory and the will-less docility of the slaves. He decided to Free His help, and give them a hand in the Management of the Business. So on a certain Day He issued a Proclamation of Emancipation, and ushered in the Era of Industrial Democracy. From that Day the workers in the factory were no longer Bound to carry out His Wishes exactly, but were Free to decide all sorts of questions for themselves. "If only they make the right choices," said the Owner to His Assistant Manager (whose name was Michael), "it will be better for them to be Free than to be Bound." The Assistant Manager assented, but without much optimism.

And indeed the Experiment in Industrial Democracy was not long a success. Soon the Products of the factory were not all perfect, and some kinds of things were very badly made indeed. The Factory Owner was in a Quandary. He would be breaking His Promise to the workers if He undid the Emancipation Proclamation

and returned them to slavery. He would be breaking His Promise to his Customers if He let inferior goods go out from His Factory. He called the Assistant Manager and put the case before him. "Sir," said Michael, "you are Bound by Both Promises, and I respectfully suggest that you Adopt the following Policy. Allow the help to turn out what quality of goods they will, but if it is not up to Your Standards, forbid the application to it of Your Label of Excellence. Thus no one who can read the Label will be in danger of being deceived."

So the Owner took Michael's advice, and the "Policy of the Label" is practiced in that Factory to this day.

FILMS & THE MISSIONS

Declaring that a missionary is unworthy of his vocation if he fails to use the film as a tool in his apostolate, Father Nevins, M.M., Director of World Horizon Films, here explains why films should be used and how the challenge of high cost and technical excellence can be met. This paper was first presented during the International Study Days on "The Cinema and the Missions" in Malta last April.

By Rev. Albert J. Nevins, M.M.

Too many of us see only our little corner of work and interpret the cinema as an answer only to our own problems. For some, films are to be used to educate native peoples. Others desire to produce them to draw people away from immoral secular productions. More simply want to provide entertainment. Still more see them only as a promotional medium.

Actually the film is a tool, and not an end in itself. Our motto should not be "Art for the sake of art" but "Art for the sake of God." We are primarily men of the apostolate of Christ, not film producers or movie photographers. We use films as a tool in our apostolate, to bring men to Christ. Only when films serve this end are they worthwhile.

When Dr. Ruszkowski asked me to prepare this paper, his instructions were that it should be confined to the experience of Maryknoll. And that is exactly what I intend to do. I will give you the what, how and why of the things we do, and you can compare this with your own experience.

WHY WE USE FILMS

Psychologists have demonstrated that approximately 90% of learning comes through the eyes, 5% through the ears, and 5% through the remaining senses.

Recently, under the sponsorship of the National Association of Manufacturers, a survey was made to learn the answer to the question: *What makes people buy?* When the survey was completed the following facts were brought into focus: 87% of the people bought after seeing; 7% bought after hearing about the products; 6% bought after smelling, touching and tasting.

Add to this information the fact that in a darkened room a motion picture has 100% eye and ear attraction, with no competition, and you have the reason for the growth of the commercial motion picture industry during the past decade.

The United States Department of Agriculture in explaining why it has used films consistently, summarized the advantages of the motion picture this way:

> A most difficult undertaking is to recreate in the mind of another, the idea that seems to be clear and complete in your own mind. The spoken word is impermanent and inexact. The printed word is more permanent but inexact. A photograph is clear, detailed, but static. But with the motion picture the audience can be shown motion, the whole, the part, the before, the now, the later on—all in a moment on the screen, in their most enlightening juxtaposition. Add the opportunity to reproduce

> speech, and then combine with this the re-creation of mood through music, lighting and sound effects, and we have the most useful means of education yet invented.

Thus through judicious use of all of its assets, the motion picture becomes a most potent force in the guiding of thought. It cannot only rationalize but it can also emotionalize. For this reason it becomes a tool not only of the educator but also of the propagandist, of whom we are both.

We at Maryknoll had long realized these facts. We had been turning out motion pictures since the very beginning of our Society. But they were a hit and miss business lacking organization. In 1946, with the end of the war and a relaxation of controls on films and cameras, we made a detailed study in order to come up with a new program.

First, we determined how films could be used to further mission work. It took no time to realize that there were two main fields:

1) In mission lands — where films could be used to draw people to the Church, and to educate our Catholic people in their faith, and to provide wholesome entertainment.
2) At home, among the 30 million Catholics in the United States — where films could be used to educate the people about mission lands, peoples and work, in order to gain concrete support both in finances and vocations to carry on the apostolate.

The first use for films created no problem. There was no need to produce films to be shown in mission lands. Thousands of films existed and more were being produced every day. There were films for education, both religious and secular. There were films for entertainment. There were films for every purpose. The first problem resolved itself to making motion picture equipment and prints available to our men at the lowest possible prices. This we did by setting up an organization called the Maryknoll Photographic Service.

The second field, vocational and promotional films for use in the United States, was more complex. Few good Catholic films existed. Therefore, the only solution was to make them.

Americans are used to quality perfection in motion pictures. The average American youngster sees approximately 100 feature length films every year. Without realizing it, the American movie-goer expects technical quality and pacing. When these are lacking, he is dissatisfied.

We knew therefore, that any films Maryknoll produced must meet professional standards. They must have quality equal to that demanded for theatrical projection. The easiest way to obtain that was to hire professionals to do the job for us.

But we were soon disillusioned on that score. The cheapest prices for which we could get a completely professional job was beyond our reach: the cost came to $1,000 for every minute of projection time. Thus a two reel film would cost between $20,000 and $25,000.

However, we were convinced of the importance of the motion picture in getting our ideas across to the public, and we did not want to abandon the program. We sought a way of producing films more economically, without sacrificing professional quality. We learned that the greatest expense came in the actual shooting of the film. Union regulations required a certain size lighting and camera crew, and these many individuals were highly paid. If we could avoid this expense, the project would be possible.

And that is how it has come about. We purchased equipment. Scripts were prepared in detail giving every shot length and camera angle. Nothing was left to hit and miss procedures. When the script was completely worked out it was sent, together with equipment, to one of our priests skilled in photography. He then shot the picture, returned equipment and exposed film to us, and the picture was profession-

ally edited in New York City with original motion picture music scores added.

I cannot overemphasize the importance of a detailed shooting script in this type of project. Not only does it take the responsibility off the cameraman, but it saves film wastage, and the ordinary amateur mistakes of planning, unsteady camera and lack of variety in shot lengths. The cameraman and editor simply follow the shooting script blindly.

We are still using this basic formula. The picture that was sent here for screening was made this way. First a story line was written, plenty of description but no camera directions. After this was prepared, we selected the place to make the picture, Saloma, Guatemala. I flew down there, selected the people who were to be in the film, and the places we would use in telling the story. Since it was a true story, there was little difficulty. Two days were then spent in writing the shooting script and in listing the shots in order of taking. This latter is an important time saver. Every shot that takes place in one location is shot in sequence, no matter in what part of the picture it comes. We also arrange our shooting schedule so that all sequences containing particular actors are shot in order. In this way we can release an actor as soon as possible, without keeping him around in endless waiting. THE STORY OF JUAN MATEO was shot in five days. We could have done it in less except for weather conditions.

In dealing with simple or primitive peoples, we have learned a number of things which many of you probably already know, but which we pass along for those few who may be interested. We keep our story line simple, confining actions to those which the people perform every day. In this way our actors are doing things which are perfectly natural to them. We do not have rehearsals because we have discovered that when an untrained actor repeats an action a second or third time, he starts to become stiff. We merely tell the actor what we want done, and how it should be done. Then we shoot the scene. The only rule we give the actor is that *he must never look at the camera.* We do not make retakes, unless the action was wrong and must be repeated.

We have noticed that simple people take to acting as they would to a game. For the first day or two everything is fine — then they start to tire. That is why we shoot at high speed, never stopping for lunch. All our pictures are now shot on Commercial Kodachrome — not regular Kodachrome. We start shooting at nine in the morning and work through until four in the afternoon. For no reason do we begin earlier or stop later. Every scene — even those which are supposed to be interiors — are shot outdoors under natural sunlight. Artificial light makes too many problems to be worthwhile. Finally, we always pay our main actors. Juan Mateo and his father each received 50 cents a day — a little more than the average daily wage in their region. When a person is working for hire you can demand and expect more of him than of one who volunteers his service, especially after the first day or two when the novelty has worn off. The salary cost is infinitesimal, but it creates a freedom for the cameraman and a mental attitude in the actor which is priceless.

When the picture is completed it is released in both black and white, and color. It is used in many ways. We sell copies to film libraries and commercial distributors. We have a free loan service that sends it upon request to churches, mission groups, schools, parish organizations and so on. Our promoters have projectors and copies of all films and are showing them in all parts of the United States daily. However, our greatest audience is through television. We make the film available to America's 120 television stations who, because of the quality of and interest in the films, are glad to show them. Single prints are projected as many as a dozen times by one station alone. Through television upwards

of 30 million Americans see each of our films.

We believe that for thought-conveying purposes, audio-visual presentation has no peer. In the motion picture we have a new language for the communication of ideas. If we fail to use this modern tool, we are unworthy of our missionary vocation.

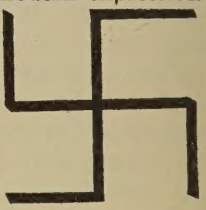
TEN YEARS AGO

From "Symbolism," by Graham Carey, Vol. VII, No. 1, Christmas 1943.

THE POLE STAR

From the beginning men must have made use of the stars as a guide at night. There is often little or nothing else, either at sea or ashore, which can give a man direction, once the light of the sun has disappeared. But the stars have a most inconvenient way of wheeling about in the sky which makes them inaccurate directors for any length of time. The star you have chosen soon after sunset may have turned by midnight far out of the way you wish to follow. Of all the myriads of stars visible to us in the northern hemisphere, only one seems independent of this movement. To the eye unaided by instruments, the Pole Star is motionless and is, therefore, dependable as a guide under all conditions. It is the one object in the visible universe which maintains this dignified immobility. It is the unmoving point around which all else turns, and which thus gives that turning its significance.

To see this star as a type of the eternal and changeless God was obvious. Newman wrote his well known "Lead Kindly Light" as a modern expression of this ancient idea. Throughout the northern hemisphere the analogy was popular and its symbol is common. North of the equator, in both the Old World and the New, emblems are found scattered everywhere which represent the Pole Star and the northern constellations in rotation around it. One of these — the swastika — is believed to show the positions of the Big Dipper at the equinoxes and solstices and therefore to stand for the yearly cycle. Another — the Triskelion — may represent the three positions of the Little Dipper visible on any particular night, and therefore the daily cycle. Shakespeare makes Caesar's reference to this analogy the immediate cause of his assassination, the conspirators being infuriated by the implied claim to divinity.



"But I am constant as the northern star,
Of whose true-fixed and resting quality
There is no fellow in the firmament.
The skies are painted with unnumbered sparks,
They are all fire, and every one doth shine;
But there's but one in all doth hold his place:
So in the world . . ."

OUR COVERS, VOL. XVII

The four drawings which decorate the covers of this and the three succeeding issues, Volume XVII, are the work of Clemens Schmidt of Weisbaden, Germany. They portray four great Christian personalities whose feasts mark the four quarters of the year. St. John the Evangelist — S. Jean d'Hiver, as the French say — Dec. 27, stands for winter. St. Gabriel, the Archangel of the Annunciation, March 24, stands for the spring. The Baptist, S. Jean d'Été, June 24, stands for summer, and St. Michael, September 29, for autumn. A word or two about these personages, their feasts and seasons.

Each of these holy ones is in a special way an announcer. ANGELOS in Greek means messenger, and Evangelist means a bringer of a good message. Holy John of the Good News is of all the apostles and evangelists preëminent for his gift of sight. He begins his famous gospel by announcing to us what was before the beginning of time. Like the fabled eagle that has become his attribute, his sight can take in the glory of the Supernal Sun itself, and in some measure he can teach us, his fledglings, to do the like. He announces the divine nature of Christ.

Gabriel announces also. He is the angel of the Annunciation. His message is that the promised Incarnation of the Word is now actually to be realized, to occur historically and geographically, in determined limits of time and of space. The name Gabriel has not commonly been given at baptism, but was formerly often given to bells, for they, too, are announcers, and the prayer to which they call us is typified by the Angelus. Gabriel announces the actual beginning of the great Mystery, and therefore his feast suitably appears at the beginning of springtime.

Next comes the announcement that the Incarnation has actually taken place, and that Christ's public life is about to begin. The Baptist, St. Jean d'Été, brings in the summer, the time of maturity and fruition. St. Thomas has written that St. John Baptist was a prophet, and more than a prophet, his "more than prophecy" consisting in the fact that *digito demonstravit Christum,* he pointed out Christ with his finger, which none of the famous prophets could do. He pointed to a living Man and told men that the Man was God.

And finally St. Michael, he too, an archangel, a "thinking thought," one of the *intelligibilia intelligentia.* He bears in one hand the sword with which he smote Satan in the beginning, and in the other the scales in which he will weigh our souls at the end of time. His announcement will be the last that we will hear, and he fittingly rules the last quarter of our annual cycle.

The Catholic Art Association has its own little message to deliver, its announcement to make. Limited as is its work in space and in time, small as is its voice, weak as are its abilities, its message concerns eternal truths. To minimize our inadequacies as far as we can we put on our covers the effigies of these mighty ones, the two Johns and the two Archangels, and we put ourselves and our efforts under their patronage.

CONTRIBUTORS & COMMENT

VIKTOR LOWENFELD is professor of Art Education and Chairman of the Division of Art Education in the Pennsylvania State College. His paper, "Understanding Children's Artistic Expression," was originally presented in the Workshop on Art in Catholic Elementary Schools held at the Catholic University in June.

FATHER DESMOND CHUTE, who writes from Rapallo, Italy, was one of Eric Gill's earliest and dearest friends as anyone knows who has read Gill's *Autobiography* or his *Letters.*

GLORIA IN PROFUNDIS is reprinted from a pamphlet of the same name (Ariel Poems, No. 5) published by Faber and Faber Ltd., London, with the permission of Miss D. E. Collins, copyright owner. The illustration by Eric Gill which accompanies the poem is reprinted by courtesy of the publisher, Faber and Faber.

THE CINEMA AND THE MISSIONS was the theme of the International Study Days sponsored by the International Catholic Film Office (O.C.I.C.) in Malta, April 19-23, during which Father Nevins presented his paper on motion pictures and the missionary apostolate. The official publication of the sponsoring organization is the *Revue Internationale du Cinéma,* published at 8 rue de l'Orme, Brussels, Belgium, $4.00 a year.

SISTER MARY CLARICE, H.M., of Marycrest College, Davenport, Iowa, has been appointed C.A.A. College Exhibition Chairman. From the work submitted for the C.A.A. National Convention in Newton, a selection of representative items will be made to form the nucleus of the College Traveling Exhibition. Entry blanks and information about the exhibition can be obtained by writing directly to Sister Clarice.

Style is not important and we could do well by forgetting it completely. If our problems are faced directly and sincerely, a design evolves, enriched by many skills. Such skills can be drawn from all sources available to us. All styles, and in a sense, all conscious design, are decadent, whether they are Spanish Colonial or "modern." The real issues are truth or dishonesty, and the so-called modern can be as dishonest as anything we have had. . . . George Nakashima

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CROSS CURRENTS

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to explore the implications
of Christianity for our times

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an essay by *Georges Bernanos* on Luther
Cardinal Newman's "On Consulting the Faithful in Matters of Doctrine" (unavailable in his collected works)
Emmanuel Mounier's "A Dialogue with Communism"
Franzisksus Stratmann's "War and the Christian Conscience"
Oscar Cullmann's "Scripture and Tradition"
Romano Guardini's essay on the Legend of the Grand Inquisitor
articles by *Jean Daniélou, Eugon Kogon, Simone Weil, Paul Tillich, Karl Jaspers, Josef Pieper and Yves Congar.*

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